

AMERICAN RESEARCH CENTER IN EGYPT

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Up the Nile in Style

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Travel and travelers in Egypt in the period before World War II seem to exert considerable fascination on scholars of Egypt both ancient and modern and this interest has been steadily growing in recent years. Exhibitions of old photographs and Egyptomania draw many visitors

and biographies of 19th century travelers are popular. Mystery writers find turn of the century Egypt a perfect setting.

My own interest in travel on the Nile I owe directly to ARCE which provided me with a wonderful opportunity—to live and work on board a vintage Thomas Cook steamer, the Fostat, from 1980-1982. After many years of service as a private hire steamer in the Cook's fleet, this boat had done duty in the Nubian Salvage Campaign, served as a floating dig house in Luxor and Cairo and finally was permanently moored just above the Giza Bridge where she served intermittently as the ARCE director's residence. Wooden boats, however, are notoriously harsh and demanding mistresses, requiring vigilant maintenance and constant repair, and in 1990 she was sold. When I first went to Egypt in 1978, there were many of these steamers, some in service still as tour boats, others used by archeolog-

ical expeditions or as floating vacation homes by wealthy Cairenes. They figure large in the story of travel in Egypt for Egypt is the Nile and a boat was and is the most practical way to visit it.

By the beginning of the 19th century, people had been going up the Nile in style for more than 4000 years. Here, however, I will confine myself to the period from 1798 until just before World War II and I will divide my travelers into four groups who succeeded each other over that time.

The first of these travelers I call The "Explorers." Individual explorers like Herodotus in 450 B.C. and a Dane, Frederick Norden in 1737 had

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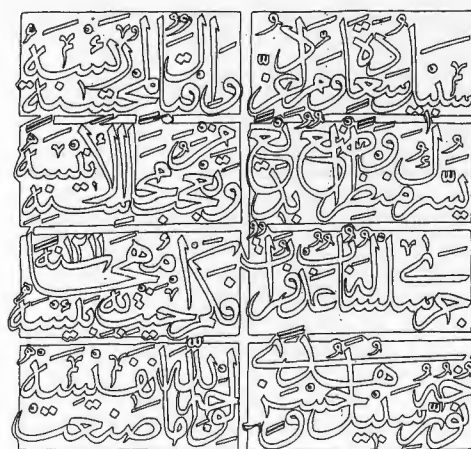
SABIL-KUTTAB NAFISA AL BAYDA

For those ARCE members who have not visited Cairo recently a brief description of some of the restoration work being undertaken by ARCE follows. This conservation project is a part of the Egyptian Antiquities Project of the American Research Center in Egypt and is carried out in conjunction with the Egyptian Supreme Council of Antiquities. It is funded by a USAID grant No. 263-000-G-00-30889-00.

The Sabil-Kuttab, or "fountain-school" is a structure built to dispense water to passers-by as a charity from large windows of its ground floor, and to house an elementary Koranic school in an arcaded loggia on the upper floor. While one finds sabilis (public fountains) throughout the Islamic world, it is only in Cairo that they are found combined with kuttabis



Sabil-Kuttab Nafisa al Bayda: drawing by Jaroslaw Dobrowolski, 1995.



A copy of the dedicatory inscription from the Sabil-Kuttab Nafisa al Bayda.

(schools). The construction of sabil-kuttabis attached to mosques started in the 13th century, and from late Mamluk times on, they were built also as independent pious foundations, on small but prominent sites throughout the city—a trend that continued after the Ottoman conquest of Egypt.

The founder, Siti Nafusa Khatun bint Abdallah al Bayda, who was brought to Egypt as a slave, was married to two of the most powerful Mamluk beys: first to Ali Bey al Kebir, and after his death to Murad

Bey, who led the resistance against the French invasion under Napoleon Bonaparte. Nafisa, who had good relations with the French, played an active role in the politics of her time. She died in 1816.

THE CONSERVATION PROJECT

The main components of the project are: the documentation of the physical condition of the monument, its history and location; technical studies on the deterioration of its stone and woodwork; conservation and restoration including cleaning of



Discussions were held with Pope Shenouda II regarding the conservation of Coptic Icons. Back row: Mary Sadek, Pope Shenouda II, Petra Stienen of Royal Netherlands Embassy. Front row: Chip Vincent, Sobhi Shenouda of SCA, Mrs. Nakhla, Shawki Nakhla of SCA.

stone, wood and bronze surfaces, any necessary structural reinforcements, protection from rain and groundwater penetration, preservation of the decorative stone and wooden elements. The eventual aim of the restoration is the re-use of the building as a visitors' information center/exhibition space.

The project, directed by Agnieszka Dobrowolska, was started in October 1995 and is scheduled to be finished in July 1998.

In the course of the work, decorated wooden ceiling panels were dis-

covered among rubble dumped on the roof. They are undergoing conservation, with the aim of displaying the panels in the restored building, to give an idea of the original interior decoration, which otherwise has not been restored. The Painted Wood Conservation Project is a separate project, financed by the Local Cultural Fund of the Royal Embassy of the Netherlands. It is also a training project, where young Egyptian craftsmen are taught conservation techniques.

Jarek and Agnieszka Dobrowolski



THE AMERICAN DISCOVERY OF ANCIENT EGYPT ESSAYS NANCY THOMAS, EDITOR

Essays by James P. Allen, Dorothea Arnold, Lanny Bell, Robert S. Bianchi, Edward Brovanski, Richard A. Fazzini, Timothy Kendall, Peter Lacovara, David O'Connor and Kent R. Weeks. Companion volume to the exhibition catalog.

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ANNOUNCEMENTS

POSITIONS

Library of Congress seeks applications for position of Area Specialist in the Near East Section of the African and Middle Eastern Div., Area Studies Directorate. Responsibilities include assessing, further developing Library holdings in all formats issued in or about the Arab world; in-depth reference assistance to Congress and other constituencies; and serving as liaison with scholars and representatives from agencies and institutions that have an interest in this area of specialization.

Call 202-707-5627/4315 for applications. For other info, call 202-707-2034/2052

Penn State. Dept. of Classics and Ancient Mediterranean Studies: Egyptology. Rank Open.

The Department of Classics and Ancient Mediterranean Studies tenure-track (Ass't. Professor) or tenured (Assoc. or Professor) position in Egyptology to begin August 1998. Candidates should be prepared to teach appropriate courses in civilization and mythology at all levels and participate in building an interdisciplinary program in ancient Mediterranean studies. Expertise in Greek and other relevant languages required. Full commitment to research, publication and teaching is essential. Ph.D. required by time of appointment. Applications especially welcome from candidates with expertise in Saite and Ptolemaic/Roman Egypt. Applications received by Dec. 1, 1997 will be assured of consideration; however, all applications will be considered until the position is filled. Send c.v. and three letters of reference to: Gary Knoppers, 102 Weaver Bldg. A, Penn. State Univ., University Park, PA 16802-5500. AA/EOE.

NEWS FROM NEW YORK

PAST, PRESENT AND FUTURE

ON THE PERSONNEL FRONT

Ray Salamanca has been appointed Director of Finance and Administration, a newly created position and rises from our increasingly complex finances, especially with the large new grants from the United States Agency for International Development. Ray worked for many years, including the last seven years as Controller, for the National Council of Jewish Women, whose headquarters are located in New York City. He will be traveling to Egypt in October to meet the staff in Cairo.



Ray Salamanca. Photo by Terry Walz.

McHUGH AWARD WINNER

The McHugh Award, which is given by the McHugh Family to honor the memory of **Bill McHugh**, an ARCE member and a scholar of the geoarchaeology of Egypt, this year has been awarded to **David Allen Anderson**, who is a predoctoral candidate at the University of Pittsburgh in anthropology. Mr. Anderson is carrying out research on "Power and Competition in the Upper Egyptian Predynastic: A Settlement Perspective," and is attached to the New York University/University of Pennsylvania/Yale University Abydos Expedition. He will be examining the use of religion, ideology, and ritual by

aspiring leaders as a way to legitimize their power and control of resources during the formative periods of Egyptian civilization. "Through archaeological excavations at the Predynastic settlement of el-Mahasna," Mr. Anderson wrote in his application for the award, "research will document lifeways and social organization in a single community. Data recovered will be utilized to address issues of leadership development over the span of the Predynastic as related to the use of religion and ideology by leaders in this process."

The Award, established in 1990, carries with it a monetary prize of \$550. Mr. Anderson will give a lecture on his research in Cairo at the conclusion of the field season.

For more information about this annual award, please call **Cat Clyne** at the ARCE Office in New York.

FELLOWSHIP DEADLINE

The deadline for the receipt of materials for the 1998-99 ARCE Fellowship Competition is November 1. There will be approximately 8 to 10 fellowship awards available, pending the successful renewal of grants that support the fellowships.

NEW AWARDS

The United States Information Agency awarded ARCE a grant of \$140,000 for the 1997-98 academic year. Included in the grant is funding for the following programs: the Fellowship Program, now in its fortieth year; the Museum Studies Conference Program, allowing ARCE to sponsor two Egyptian participants in a special conference "Of Memories and Monuments" being organized by the Museum Studies Department at New York University; the Film Workshop 1998 Program, organized by **Livia Alexander**, in cooperation with New York University, the University of Pennsylvania, the Brooklyn Museum of Art, and several other institutions; the Journalist Exchange Program, which will allow a journalist student at New York University and an Egyptian journalism graduate of the American University in Cairo program to exchange places and work for four months in Cairo and New York; and the Egyptian Affiliated Professors Program, which allows ARCE to invite up to 12 Egyptian professors to be affiliated with the Cairo Center for periods ranging from three to 12 months; the program is directed by **Prof. Hassan Rabie**, Vice President of Cairo University.

NEH FELLOWSHIPS

The National Endowment for the Humanities has renewed its support for the ARCE Fellowship Program for the 1998-99 academic year. The NEH provides two fellowships to the Center. They are earmarked for senior scholars who have established track records in publications and wish to return to the Middle East to carry out further research on their specialization.

Terry Walz

DAHESH MUSEUM

The enthusiastic rediscovery of Orientalist art which began in the early 1970's continues to flourish in the late 1990's on both scholarly and commercial levels. Recent visits to London, Paris, and New York have confirmed constant activity on the subject gallery showings, auction sales, new publications, topical conferences and exhibitions, and now a new museum.

The Dahesh Museum, 601 Fifth Avenue, between 49th and 50th Streets, is the newest member of New York's "Museum Mile". At present it is a small museum, with no more than 1,800 square feet of exhibition space, and a full-time staff of ten, headed by the Director, J. David Farmer, and two curators, Stephen Edidin and Cristina Portell. But size is no impediment to big plans and commendable achievements. The number of visitors who have discovered the Dahesh grows steadily; its Museum shop sells a variety of souvenirs inspired by its collection; each exhibition, of which there are three a year, is accompanied by lively public programs on related themes; the Dahesh Muse a six-page newsletter and update appears every Spring, Fall and Winter; a Docents program is being organized; and currently the administrators are waiting to hear if their bid to acquire the former Gallery of Modern Art, a significant historic landmark commissioned by Huntington Hartford and designed by Edward Durrell Stone, will be successful.

The Museum, chartered in 1987 and opened in 1995, was made possible by the art legacy and endowment of Salim Moussa Achi (1909-1984), a Lebanese writer-philosopher who in 1918 changed his name to Dahesh. The basis of the Museum is the 2,500-plus artworks (including sculpture and antiquities) which Dr. Dahesh collected during his life and travels. This basic collection has been aug-



"Picturing the Middle East" Exhibit: Dahesh Museum.
Photo by Robert E. Mates.

mented by the purchase so far of an additional (c.150) artworks which enrich and sustain Dahesh's interest in European academic art.

The Museum's mission is to explore significant topics in 19th century European academic art, which J. David Farmer defines as art in the Western-Renaissance-Baroque tradition, produced and fostered by the Royal Academies founded in Paris (1648) and in London (1768). Systematic teaching, discussion, occasionally financial assistance, rigorous standards, and annual exhibitions, reviews and sales, produced "rich, diverse, complicated, aesthetically rewarding art".

One of the most seductive expressions of 19th century European academic art was Orientalism—the Western representation of the Middle East—and it was thus fitting that in its opening year, 1995, the Museum presented "Picturing the Middle East: A 100 Years of European Orientalism." Taken from the Dahesh holdings, these pieces document, in a great diversity of perceptions, the European fascination with an unfamiliar culture, but they also bring up for discussion the accuracy of artistic representation, the tension between fact and fiction, between reality and

stereotype.

The rich themes of the Orientalist exhibition were explored more deeply in a one-day symposium, the published papers of which are now available from the Museum: *Picturing the Middle East: A Hundred Years of European Orientalism: A Symposium* (Dahesh Museum, 1996, 79 pp. Black and white illustrations, \$25.00).

The authors are all well qualified to discuss both academic and Orientalist art. Presenters whose papers appear in the volume are: Professor Gerald Acherman, well known teacher and writer in the field, whose essay, "Why Some Orientalists Traveled to the East: Some Sobering Statistics", addresses some of the reasons—personal, political, economic and historical—why many American and European artists did go to the Middle East.

Once there, how specific artists depict the East, an issue devolving primarily on women in Orientalist art, is taken up by Dr. Ilene S. Fort, Curator of American Art at the Los Angeles County Museum of Art, in "Femme Fatale or Caring Mother: The Orientalist Woman's Continuing Struggle for Dignity"; by Dr. Mary Harper, Lecturer in Romance

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How I Spent My Summer Vacation

EGYPT'S DELEGATION TO THE
O'NEILL THEATER CENTER

This past summer the Eugene O'Neill Theater Center in Hammond, Conn. enjoyed the participation of five representatives of the Egyptian theater in its National Playwrights Conference. In addition to presenting the opening seminar on Egyptian theater, **Lotfy El Sayed**, Director of the Cairo Puppet Theater, attended the National Puppetry Conference in June; playwright **Dr. Sameh Mahran**, Assistant Professor of Drama at the Faculty of Specific Education College, and **Nasser Abdel Moneim**, Artistic Director of Al Talia Theater (the avant-garde theater of Cairo), attended the National Playwrights Conference in July, and director **Ashraf Al-Nomany**, Assistant Professor of Drama at the Academy of Arts, came to the National Music Theater Conference in August. Acting as translator was **Mrs. Dina Amin**, a Cairene director who is currently a Ph.D. candidate at the University of Pennsylvania, writing her dissertation on "Alfred Farag and Contemporary Egyptian Theater."

Next summer Nasser Abdel Moneim will direct a play specially written for the O'Neill by Dr. Sameh Mahran. Assistant director and translator will be Dina Amin, and **Holly Hill**, dramaturge.

Holly Hill

Holly Hill is a Professor of Theatre at John Jay College of the City University of New York.

TRAVELLERS IN EGYPT
AND THE NEAR EAST

A lively conference on "Travellers in Egypt and the Near East" was held in Oxford in collaboration with the Middle East Centre, St. Antony's College, from July 9-12. The participants included travellers from Egypt,



L. to r. Egyptian playwright Dr. Sameh Mahran, Lloyd Richards, Artistic Director of Nat'l. Playwrights Conf. of the O'Neill Theater Center, Egyptian graduate student/translator Dina Amin and Director Nasser Abdel Moneim after their presentation to the Conference.



"Amelia Edwards" lecturing at the Travellers in Egypt Conference, July 1997.

the United States, and many European countries, and the topics (archaeology, art, literature, The Grand Tour, travel diaries/advice/observations), in 76 sessions were both spatially and temporally wide-ranging.

Special presentations included a demonstration with the camera lucida,

a major tool of early 19th-century reproduction; a recreation honoring the descendants of 19th-century pioneers, such as Lane, Bonomi, Linant de Bellefonds; a lecture by Miss "Amelia Edwards" herself, such as she would have made to her American audiences, as well as an exhibition of watercolors she painted as she travelled 1,000 miles up the Nile; and an after-dinner address by **Michael Pearce**, author of the Mamur Zapt novels set in turn-of-the century Egypt.

The Oxford conference continues an idea initiated at the University of Durham two years ago, "Travellers in Egypt in the 19th century," the papers of which will appear in October 1997 (I. B. Tauris, £25.00). Plans to publish the current papers are already in hand, as are plans for the 3rd Biennial "Travellers" Conference, to be held either in Paris, July 1999, or in Cairo, January, 2000.

Caroline Williams is the author of "Islamic Monuments of Cairo."

DEVELOPMENT NEWS

SURVEY RESULTS

We were tremendously gratified by the response to the membership survey. Returns continue to pour in and we thank you. The following is based on the first 100 surveys that we received, so it is provisional; a final accounting will be available at a later time, but we wanted to share some preliminary results with you.

The first question — "Following is a list of benefits of ARCE membership. Please indicate their importance to you" — provided some unequivocal answers with regard to the newsletter and journal. Seventy-six percent and 87% respectively considered them very important. The other benefit that received an unqualified endorsement was that of the intangible benefit of being part of a group of like-minded people who care about Egypt. More than three-quarters of the respondents found this very important. The various discounts that ARCE membership offers appear to be less important to the membership overall. Many more members found them somewhat or not important than very important.

The second question was a list of ARCE programs, current and potential, that asked members to rank them in terms of their level of interest. Of current programs, the public lectures were of great interest to those who responded to this question (63%), followed by symposia (49%), the annual meeting (43%), the fellowship program (32%), and film festivals (24%). Of potential new programs, 42% of our members thought that tours to art exhibitions and collections in the U.S. would of great interest to them and 24% found the idea "somewhat interesting." This indicates a substantial future market

for this kind of programming and we intend to address that. Tours of Egypt appealed to 29% of the respondents as of great interest — a fact that is encouraging in that we are planning a tour of Egypt in the fall of 1998, details of which will be forthcoming in the next newsletter. More than a quarter of these members found the idea of reading or discussion groups of great interest; this is an idea that members of local chapters or members in clusters around the country might decide to implement.

The third question — "Are you satisfied with the types of articles in the newsletter?" — brought a ringing endorsement. Ninety-two percent of our readers are satisfied with the newsletter as it is. We appreciated the accompanying comments, but unfortunately they reflect a fundamental dichotomy in the interests of our membership, i.e., that between those who want more on ancient Egypt and those who want more on modern Egypt. We shall have to try to maintain a balance and hope that our readers understand.

The fourth question, which asked for ideas on programs, was answered primarily by pleas for more chapters around the country. This second half-century of ARCE might provide the opportunity for this kind of expansion.

Question 5 on educational outreach brought a very positive response. Two-thirds of the respon-

dents asked for a national speakers bureau that would provide lecturers for cities without a chapter.

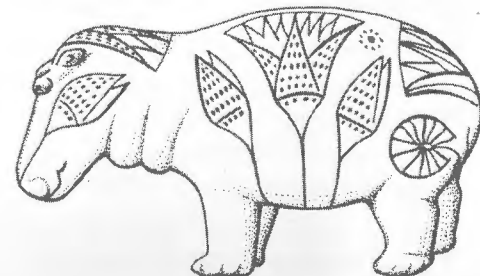
Almost 60% endorsed educational programs for secondary schools and fewer (44%) though educational programs for elementary schools would be useful and appropriate. The gratifying part of this question was that a third of those who answered said they would be willing to volunteer to make this happen.

With regard to our Web site, the great majority of this membership sample (70%) said that they had not looked at the ARCE Web site. We are not sure whether this is a reflection of our members not being aware of it or whether a great many people are not yet using the Internet. What was encouraging was that of those who had looked at the Web site, the great majority found it interesting and/or useful.

Another question related to computer usage asked whether members would prefer to receive information through e-mail rather than through regular mail. Fifty-seven percent said no, a pretty strong vote for continuing the current practice of regular mailings. This picture may change in time; we will continue to monitor it.

Another vote for the status quo was the response to the question on credit card payments. Almost two-thirds of our respondents said no to this question, so there does not seem to be a ground swell of demand for providing this service.

The overall tone of the responses to the questionnaire was very positive and for that we are grateful. We thank you for taking the time to respond and we hope that if you have not had a chance to do so we can still get your views.



Scandal in the Embalming House

W. Benson Harer, M. D.

As both a physician and a student of ancient Egypt, I am convinced that no significant evolution either in the human body or in human behavior has occurred since the dawn of civilization.

Recent reassessment of the first scientific autopsy of an Egyptian mummy, which was done in 1821, reinforces that belief. *The American Way of Death* by Jessica Mitford was a blockbuster and muckraking sensation when published in 1963. She related tales of fraud, overcharging, and deceitful practices. Sensational journalists followed with tales of desecration and necrophilia. It appears that the Ancient Egyptian way of death was no better.

It is common knowledge that the Egyptians believed in a life after death, a life that was similar to the life they enjoyed on the banks of the Nile. Furthermore, in contrast to our modern beliefs, they believed you can take it with you. Finally, they believed that preservation of the body was important for the full enjoyment of their life after death. The result was a significant embalming industry which flourished for many centuries.

Then, as now, the majority of those in the business were honorable people who performed a necessary service at a fair price, giving appropriate value for the costs incurred by the deceased person's family or estate. Then as now there were those who

failed that standard through avarice or sloth.

Mummification was the most popular embalming technique in Egypt for about 3000 years. Over such a



The God Osiris, with Three Guardian Gods of Burial: Human-headed Imsety, Ape-headed Hapy, and Hawk-headed Kebehsenuf. Detail of facsimile wall painting from Tomb of Nabamun and Ipuky made by Museums Graphic Expedition, ca.1380 B.C. Credit: Rogers Fund, The Metropolitan Museum of Art

great span of time it is not surprising to find some modifications in the techniques. It is generally agreed that the quality of embalming was at its best about Dynasty 20-21 (1196-712 B.C.). Gradually in later dynasties less attention was paid to the actual preservation of the body and more to the external appearance of the wrapped mummy. The art of the bandager ultimately outstripped the skill of the embalmer. Some Roman peri-

od mummies have eight or more slightly overlapping layers of cloth that were applied in an intricate diamond pattern that was intended to produce an extremely attractive appearance. Some late mummies looked splendid, but actually contained incomplete bodies, sometimes even extra body parts, and sometimes no body at all!

Since the final wrapped mummy was all the family might see, there was the temptation to skip aspects of the process which would not be seen. It was only if some vandal desecrated it by unwrapping that such dereliction would be revealed. Non-destructive x-ray has been an option in this past century. In some cases medical endoscopes can be inserted through available orifices to permit limited internal inspection.

The key to mummification was to induce dehydration before putrefaction occurred. The hot dry climate of the Nile Valley facilitated the drying process. In fact predynastic burials in which the naked body was simply buried in the dry sand often yielded splendid mummies. In modern DNA analysis these often furnish better results than tissue from mummies prepared thousands of years later.

The disadvantage to this simple and effective technique was that the corpse was at risk of being unearthed and consumed by a jackal or other marauding animal. Protecting the

body with a basket or wooden coffin ultimately resulted in only the skeleton remaining. Effective embalming was therefore a necessity.

Since dehydration is the key, the ancient Egyptians recognized the need to remove those organs with a high fluid content—brain, lungs, liver, spleen and organs of the gastrointestinal tract. The latter in particular were also laden with putrefying bacteria. The kidneys are not inside the abdominal cavity, and were usually left in place.

The dehydration process was enhanced by stuffing the corpse with linen, clay or natron and then totally burying it under a mound of natron. Natron is a crude mixture of sodium chloride, sodium carbonate and sodium bicarbonate. The high salt concentration inhibited the growth of bacteria, fungus and insects while the body dried.

The brain was accorded no particular significance by the Egyptians, so it was discarded. However, to avoid disrupting the appearance of the mummy, the brain was removed by breaking through the sinuses at the back of the nose and extracting it through that orifice. In his experimental mummification, Bob Brier found this to be the most tedious and difficult part of the process. No doubt some ancient embalmers would agree because modern investigation has revealed instances where holes were made in the external skull for easy access - a true shortcut. In at least one instance the entire top of the skull was sawed off so the brain could be removed. It was replaced afterward and held neatly in place by the bandages. Jessica Mitford would not have been surprised!

Proper protocol limited disfigurement of the body, so the standard procedure was to make an incision in the lateral lower left abdomen just large enough for the embalmer to insert his hand to extract the other organs.



Examination of mummy, 1908, Manchester University. Credit: NYPL

The same opening would then be used to insert the linen-wrapped packets of natron or natron pellets to fill the space and enhance dehydration. This would require about one month.

To extract the lungs, the operator might be required to insert his arm into the chest past his elbow. It would have been a simple matter to make a large incision into the midline to facilitate this process, but I am unaware of any instance where this was done. This suggests a very strong taboo against such desecration. Because an artificial orifice had been created into the body, it was necessary to protect it. Accordingly a special amulet was usually placed over the incision. A plaque with the udyat eye was often used, but frequently the two fingers amulet (index and middle) was substituted. The latter often show markings of joints and nails and can clearly be identified as repre-

senting either the right or the left hand. If these fingers represent the hand of the embalmer, my informal census suggests that the number of left handed embalmers exceeded that in the modern population.

As an alternative to the incision, the embalmer could insert his hand through the anus to extract the internal organs. This usually resulted in laceration of the anus, but no amuletic protection was required. This process was used in both male and female mummies. I am unaware of any instance in which the vagina was entered to extract the viscera.

The heart was the most important internal organ. Its presence in the body was essential. A special large amulet to protect it was often the only amulet found. Some had the stylized anatomic shape of the hieroglyph for heart, and others had a large inscribed scarab. This could protect or even substitute for the

deceased's heart.

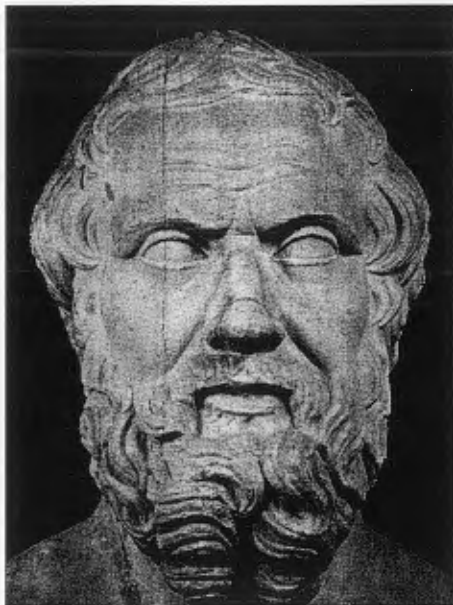
Proper attention to extracted organs (other than the inconsequential brain) was very important. They were grouped into four segments separately entrusted to the four sons of Horus. They were probably washed and dehydrated in a similar fashion to the body and then consigned to special containers which we call canopic jars. The lungs were under the protection of Hapi with the head of a baboon. The liver was guarded by human-headed Imsety. The stomach was the responsibility of Duamutef with a jackal's head. Finally the intestines fell to Kebehsenuef with the head of a hawk.

Canopic jars have not proved to be a useful source for modern analysis. Contents typically were discarded upon excavation for misguided aesthetic reasons. Residual tissue, when present, is usually so deteriorated that the nature of the contents defies analysis.

An alternate in later mummification was the use of canopic packets. The previously described organs were desiccated and then wrapped in linen bundles which were inserted back into the embalmed body. A wax image of the appropriate son of Horus might be affixed or the corresponding faience amulet used. These packets may be seen on x-ray when they are present.

Dummy canopic jars might also be used as magical substitutes for the full jars. The dummy has all the external appearance of a true jar, but it is solid and holds nothing! Since magic permitted pictures or models to be effective surrogates for the real thing, the fact that the dummy canopic jar had no contents was of no consequence.

Another puzzle to me is the fate of organs other than lungs, liver, stomach and intestines which were routinely extracted during mummification. In the course of blindly ripping out the viscera they must have also



Herodotus...too gullible? Credit: NYPL

extracted the spleen and often a kidney or two. Uterus and ovaries also would have been extracted from many females. The ancient Egyptian medical papyri provide us with specific names for all these organs. It is unlikely such organs, which were specifically named, could be misidentified as part of the four segments destined for canopic jars. So what did the embalmer do when he looked at a freshly extracted spleen? He could include it with other contents. Alternatively, he could return it to the body. He could simply discard it, which strikes me as an implausible reaction to something likely to occur with some frequency. Another possibility is to incorporate it into one of the most enigmatic of burial gods, the Tekenu.

The Tekenu is a compactly shrouded figure with a human head which is dragged on a sled to the tomb. Scholars debate its content and significance. One theory is that it is a bundle of reeds and mud to which may be added any portions of the deceased not in the mummy or in the canopics. This could be the answer to the above question.

However, other scholars believe the Tekenu was a human sacrifice—perhaps a criminal or prisoner of war

—who served as a surrogate to be punished for any misdeeds of the deceased. Perhaps it was a model of such a prisoner which magically served as a substitute for the same purpose. Perhaps at various times it was any of the above.

Depending on the fashion of the period and the expense, a hundred or more other amulets of various types might be incorporated into the wrappings to protect various body parts. This would also present an opportunity to cheat the client by omitting some or all. Since we have no contract to compare with work performed on any mummy, we cannot conclude that such fraud actually occurred.

However, malfeasance clearly did occur in the matter of the extraction of the viscera. By great good fortune the paradigm is the first scientific autopsy of an ancient Egyptian mummy performed in 1821 by the pioneer obstetrician-gynecologist, Augustus Bozzi Granville. We don't know whether Dr. Granville's mummy originally was accompanied by dummy canopic jars, but with the exception of some of the intestines, all the normal content for real canopics were left in situ.

Granville was presented a female mummy by Sir Albert Edmonstone. Granville spent one to two hours each afternoon for six weeks conducting a detailed autopsy of it in the drawing room of his home and published his findings in the *Transactions of the Royal Society of London* in 1825.

Granville believed he had the most perfect mummy yet recorded because it contained lungs, liver, spleen, gall bladder, kidneys, ureter, bladder, cecum and appendix, uterus, ovarian tubes and ovaries. Granville was not at all surprised by these findings. So little work had been done before him that he fully expected to find these organs. Today we realize that the family of his subject had been defrauded.

The embalmers had failed to remove the viscera as the process required. Through great good fortune these organs survived with excellent preservation. Granville concluded his subject had an ovarian tumor and had died of "ovarian dropsy" (cancer with ascites).

Perhaps the embalmer who was charged with removing the viscera was a different individual than the embalmer who extracted her brain. The latter process was carried out transnasally in the approved fashion even though it was difficult and challenging. The extraction of the brain was complete, and astonished Granville. He observed that some sort of hot solution had been poured in to facilitate the process.

The long forgotten remains of Granville's mummy lay in a storeroom at the British Museum for many decades. An international consortium of experts has recently reautopsied the mummy using modern techniques. Tissues were studied by x-ray, both light and electron microscopy and cutting edge analytic techniques based on molecular biology. This procedure demonstrated for the first time the presence of a lethal parasite along the Nile (probably schistosomiasis) whose presence had long been suspected but never proved. It also showed that this oldest known ovarian tumor was benign.

The British Museum Press will publish a book in the near future detailing the current and past autopsies. It is co-edited by myself and Dr. John Taylor. The scandalous deficiency in extraction of the viscera probably would have outraged her family, but it has provided a wonderful opportunity to expand the field of science in Egyptology.

Herodotus, the Greek historian who visited Egypt in the 5th century B.C., has given us the only detailed account of mummification. Herodotus viewed Egypt with awe and with an open mind. Yet, there

seems little doubt that many things which Herodotus was told do not stand the scrutiny of modern scholarship. Nevertheless, his account of mummification is essentially correct.

Herodotus was told that there was a delay of three days in the delivery of the corpse of a beautiful woman to the embalming house in order to discourage the embalmers from having coitus with the corpse. It appears that necrophilia is a generally repugnant perverse practice which also echoes to the ancient days - another scandal in the embalming house.

The excellent preservation of Dr. Granville's mummy indicates there was no such delay. The same is true for the royal mummies and the the priests and priestesses from Deir el Bahri. Some other mummies do show a poor state of preservation compatible with delay in starting the process. However, this is uncommon and is not found in a disproportionate number of females.

I used to worry about those unfortunate folks who failed to receive proper mummification because of poverty, mischance in the circumstances of their demise or even embalming house malfeasance. Not to worry! The compassionate Egyptian religion provided an alternate though less pleasant route to the afterlife. As Erik Homung notes, the primeval ubiquitous water of Nun fills the underworld. Here the naked bodies of such individuals drifted through the underworld to their rebirth and thus escaped final annihilation—the worst of all fates. Nevertheless, they too, preferred to travel first class—properly embalmed and accompanied by all their goodies when that was possible. ♀

In addition to his appointment as Adjunct Professor to the Department of Art, California State University, San Bernardino, Dr. Harer is a member of the ARCE Board of Governors.

NEWS FROM NEW YORK

CONTINUED FROM PAGE FIVE

Languages at Princeton University, in "The Poetics and Politics or Delacroix's Representation of the Harem in Women of Algiers in their Apartment"; by Prof. James Thompson, an organizer of Orientalist exhibitions and catalogues, who discusses "Beauties in the Eyehole: The Voyeur's View of Ingres's Turkish Bath"; and Dr. Eric M. Zafran, a former curator of European art, who writes about "The Virgin and the Sphinx: Merson's Rest on the Flight into Egypt". An essay by Dr. Julia Ballerini, currently completing a book on the French photographer Du Camp in Egypt, suggests that failings of early photographs that today are seen as mistakes were done then deliberately as 19th century commentary. Each essay is individually rewarding and together they contribute new perceptions to the general discourse about Orientalist art.

The current 1997 exhibit at the Dahesh is in two parts and showcases the dynamics of 19th century European and American collecting. Part I, from July 1 to September 6, recreated the Salon aesthetic and featured 50 works from the permanent collection. The second part, September 16-November 29, showcases the public and private aspects of art collected by two important 19th century New Yorkers: Catherine Lorillard Wolfe and Mrs. Robert L. Stuart.

A future exhibition under discussion involves the Paris/Cairo connection; not the usual examination of the Egyptian scenes which inspired French artists, but of the French artifacts which inspired Egyptian craftsmen.

For more information contact: Dahesh Museum, 601 Fifth Avenue, New York, N.Y. 10017. Tel: 212-759-0606 e-mail: information@daheshmuseum.org. Hours: Tues-Sat. 11-6 p.m. ♀

Caroline Williams

traveled to Egypt before 1798 and published their accounts—some more fantasy than reality—but in 1798, Napoleon Bonaparte set sail for Egypt.

Napoleon's Army of the Orient was accompanied by a group of scientists, surveyors and artists whose mission was to study and record everything—the monuments, the flora and fauna, the local people and customs. These savants traveled the length of the Nile Valley recording and collecting for two years, until their evacuation in 1801 after Napoleon's defeat by British forces. Their plans and drawings returned with them to France where they were published as the *Déscription de l'Égypte* in 24 text and folio volumes from 1809-1829.

The British had relieved them of their antiquities, however, in return for their evacuation, including the Rosetta Stone which now resides in the British Museum. This did not stop a young Frenchman, Jean François Champollion, from using its trilingual text in 1822 to break the code of ancient Egyptian hieroglyphic writing and translate the inscriptions on the monuments. With the publication of the *Déscription* and the translation of ancient Egyptian, ancient Egypt was now accessible and intelligible to the modern world.

Independent explorers like John Lewis Burckhardt (1812-1817) continued to seek out Egypt and he was the first European to see Abu Simbel. Organized scientific expeditions like that of Champollion and Rossellini (1828-1829) and Karl Richard Lepsius (1842-1845) now came to Egypt to excavate, describe, and record its monuments for publication in lavish multivolume folio editions. Egyptology as a discipline did not yet exist and I once heard these expeditions described as "scientific-

MOST VICTORIAN TRAVELLERS WENT TO EGYPT WITH MANY PRECONCEPTIONS

ly credentialled Egyptomaniacs."

In the wake of the Explorers came the "Adventurers and Entrepreneurs." The dramatic demise of the Mamlukes at the sword of Mohammed Ali and his wish to bring modern technology to Egypt, opened up the country to travel and business. All the European powers established consulates and many of these consuls, like Salt and Drovetti, and their agents like Belzoni, were actively amassing large collections of Egyptian antiquities for public display in places like the Egyptian Hall in Picadilly and for sale to the national museums of Europe. Obelisks were exported to France, England and the U.S.

The next group to come were the "Artists"—painters, photographers and authors. These were professional travelers who saw Egypt as raw material for their work. As Thackeray said in 1844 "There is a fortune to be made for painters in Cairo, and materials for a whole Academy of them...There is a picture in every street, and at every bazaar stall."¹ Thackeray's trip was paid for by the P. & O. Line which wanted to promote steamer travel to Egypt from England, rather than the more usual overland route.

Perhaps the best known of the artists who visited Egypt in the 19th century was David Roberts, whose six volumes of colored lithographs published from 1842-49, and in subsequent smaller editions were some of the first images of Egypt widely available to the public. These artists came to be known as "The Orientalists," and include some of the best known French, English and American artists of the 19th century. Some like

Gérôme traveled extensively in Egypt, others like John Frederick Lewis actually lived there for extended periods. Bartholdi, the sculptor of the Statue of Liberty, went to Egypt to sell the Khedive a colossal statue for the Suez Canal. When the project was rejected by the Khedive, it was repackaged for America.

The art of photography was not neglected both for recording the monuments and the more fleeting scenes of daily life. The first daguerreotypes were done in Egypt in 1839 and there is a wealth of photographic material from people like Maxime du Camp, who was on a photographic mission while accompanying Gustave Flaubert, and from the studios which were established to make photos and postcards for the tourist trade. Photography was regarded seriously. Du Camp wrote in 1849—"Every time I visited a monument I had my photographic apparatus carried along and took with me one of my sailors, Hadji Ismael, whom I had climb up on the ruins which I wanted to photograph. In this way I was able to include a uniform scale of proportion."²

Authors like Byron and Shelley took inspiration from Egypt and its monuments. Edward Lane published *An Account of the Manners and Customs of Modern Egyptians* in 1836 and a new translation of *The Arabian Nights* in 1841. Scholars and travel writers wanted to describe Egypt, both ancient and modern, to the Western world. *Notes of a Journey from Cornhill to Grand Cairo* by William Makepeace Thackeray appeared in 1844. Inevitably this led to the first guidebook to Egypt, Murray's *Handbook for Travelers in Egypt* (1847), which served as a basic source book for mid-19th Century travelers, along with *The Bible* and *The Arabian Nights*.

Most Victorian travelers went to Egypt with many preconceptions. For example, Alexander Kinglake in

his enormously popular *Eothen* (1844), which predates most serious study of Egypt's antiquities says, "One of the pyramids at Sakkara is almost a rival for the full-grown monster at Ghizeh; others are scarcely more than vast heaps of brick and stone; and these last suggested to me, after all, the Pyramid is nothing more nor less than a variety of the sepulchral mound so common in most countries (including I believe Hindostan, from whence the Egyptians are supposed to have come)."³

From about 1850 onwards the pace picks up. We are now in the period of the "Amateur Traveler and Tourist." I use amateur in the British sense of the word, that of a dedicated student. These were people with money, leisure and a good education. Some like Lucy Duff-Gordon and Gustave Flaubert were professional authors who published their accounts for profit. Others were journalists like Amelia Edwards and Mark Twain, but many were just private citizens who collected their letters and journal entries and sketches and published them under titles like *Mummies and Moslems*, *Boat Life in Egypt and Nubia*, *Nile Notes of a Howadji* or simply *On the Nile* (Figure 1).

As these amateur travelers have left us the fullest account of what travel was like in Egypt before the advent of tourism, let us examine what a typical trip was like around 1850. To reach Egypt you traveled overland through Europe—many trips to Egypt were extensions of the Grand Tour, and sailed to Alexandria. At Alexandria, you would perhaps have your first encounter with the infamous and henceforth ubiquitous Donkey Boy (Figure 2). Mark Twain describes them in *The Innocents Abroad*: "When we reached the pier, we found an army of Egyptian boys



FIGURE 1:

Title page from *On the Nile* by Augustus Hoppin. Photo by William Barrette.

with donkeys no larger than themselves, waiting for passengers—for donkeys are the omnibuses of Egypt. We preferred to walk, but we could not have our own way."⁴

After a very brief stay in Alexandria, you boarded a smaller boat which transited the Mahmoudiyeh Canal to the Nile and thence to Cairo. After disembarking in Boulaq, you transferred to Shepherd's Hotel or the Hotel du Nil. There was plenty to do in Cairo and time was necessary to hire a dragoman, secure a boat for the trip and provision it.

The trip up the Nile was made in a sailing boat called a dahabiyeh—a broad draft, lateen-rigged wooden boat with a cabin forward and a sun-deck on the roof. Most guidebooks recommend sinking the boat before the trip to rid it of vermin. They also gave detailed lists for outfitting the boat and stressed the importance of "The Levinge"—an elaborate combination of bed linen and netting which was, though the practical equivalent of mummy bandaging, guaranteed to protect you from all forms of insect life.

While all this was being done, there were the sights of Cairo to see and experience: trips to the bazaars, the whirling dervishes, perhaps a visit to a Turkish bath, the obligatory photo in front of the Sphinx on a

camel, of course, and the ultimate experience of any trip to Egypt—climbing the Pyramids. Mark Twain's account, however, is not encouraging. "Each step being full as high as a dinner table; there being very, very many of the steps; an Arab having hold of each of our arms and springing upward from step to step and snatching us with them, forcing us to lift our feet

as high as our breasts every time, and do it rapidly and keep it up till we were ready to faint—who shall say it is not lively, exhilarating, lacerating, muscle-straining, bone-wrenching and perfectly excruciating and exhausting pastime climbing the pyramids?"⁵

The minimum time for a trip down the Nile to be done properly by sail was three months. It was advised to run up the Nile as quickly as possible with the prevailing north wind and then drift back at leisure with the current. The wind, however, did not always blow and led to the laborious procedure known as tracking whereby the crew on the high banks of the river towed the boat with ropes against the current. It was at this time that the travelers could get off and walk along getting some sense of the countryside and observing the local inhabitants and customs.

Thackeray describes the local dress: "I have brought a complete one home with me, at the service of any lady for a masqued ball. It consists of a coarse blue dress of calico, opened in front, and fastened with a horn button. Three yards of blue stuff for a veil; on the top of the veil a jar to be balanced on the head; and a little black strip of silk to fall over the nose and leave the beautiful eyes full liberty to roll and roam. But such a costume, not aided by any stays or any other article of dress whatever, can be worn only by a very good figure."⁶

On the downstream trip there was

time to visit the monuments at leisure, stopping to sketch and photograph. Also included was a lot of picturesque picnicking, as well as some souvenir shopping and good shooting.

But Egypt was about to become, as they say in the travel business, "a destination." The period after the U. S. Civil War and the Industrial Revolution meant that many more people had money and leisure and were informed about travel. Ready and able to take advantage of this was the English entrepreneur, Thomas Cook who could be said to have invented tourism. He certainly invented the package tour, freeing travelers of the need to make their own arrangements. As an extension of his tours to the Holy Land, he packaged the first tours to Egypt in 1869.

Whereas before the popular image of Egypt had been shaped by the accounts of artists, authors and travelers, now the professional tour managers took over. Brochures were printed. E. Wallis Budge, Keeper of the Egyptian Collection at the British Museum, was commissioned in 1886 to write a guidebook, *The Nile: Notes for Travelers in Egypt and the Egyptian Sudan*, exclusively for Cook's customers.

From the time you landed in Alexandria you were in Cook's hand. While Thomas Cook developed tours for the general public, it was his son, John Mason Cook, who took over the Egyptian business and realized the potential for luxury tours. He developed an organization which had in effect a monopoly on travel in Egypt, controlling the boats and the hotels and even the mail service. Cook's supplied everything.

An average traveler could book a 2-3 week passage on one of the larger steamers—"Cook's floating caravansaries, their brass gleaming like



FIGURE 2:
A donkey boy from a tourist postcard.
Photo by William Barrette.

gold, their decks dusted with ostrich-feather brooms, their spacious cabins and well ventilated saloons fitted with every modern comfort and convenience. There were electric bells and lights (firmly switched off at 11 p.m.) good baths, a broad lounge with thick carpets and huge windows, a ladies' saloon, a spotless restaurant, a refrigeration room with an ice-making machine, a well furnished library and reading room, a piano, awninged promenade decks equipped with easy chairs and wind-screens...and each boat carried a doctor."⁷

The service met the same high standards. "The beautiful Arab servants in white robes and bright red tarbooshes, sashes and slippers, glide about filling up tea-cups as fast as they are emptied and bringing fresh varieties of Huntley and Palmer to compel people to over-eat themselves.⁸ The meals rivalled those served in Edwardian country houses. Picnics too were feasts, complete with condiments like Crosse and Blackwell sauce, mustard, pickles and chutney.

As Kipling wrote, "For sheer comfort, not to say padded sloth, the life was unequalled."⁹ "Thus passengers were almost entirely insulated from Egyptian life which itself became little more than a picturesque backdrop to a smart social scene...Little reality was permitted to intrude into this holiday fantasy."¹⁰

Of course, proper dress was required. "Ladies, beside the dress in which they start should have a neat woolen costume, warm, but not too heavy, a lighter one of beige and if their visit to Egypt is prolonged into March, one or even two cooler dresses of tussore silk. Besides these a full common blue serge or linen skirt with blouse body or jacket to match is extremely useful to keep for donkey riding, because in exploring temples and tombs it is as well to wear something in which one need not mind either dust or candlegrease. As to evening dress, ladies who are going out into society in Cairo will require dresses such as they would wear in London or in Paris, but for our friend the traveller, one dark dress that can be worn every evening at table d'hôte is quite sufficient...For gentlemen, one or two travelling suits of light tweed, a suit of darker material and two sets of boating flannels, an overcoat and traveling ulster will almost complete what is really needful."¹¹

Business was good. In 1889 Cook's handled 6000 tourists a year who spent \$1.5 million, by 1915 the revenue had increased to \$10 million.

As luxurious as this all sounds, imagine what it was like to hire one of Cook's private steamers or dahabiyehs. These could be chartered for the exclusive use of your party. Cook's 1929 brochure sums it up: "The Advantages of the Private Steamer and Dahabeah are many. In the first place, they secure absolute privacy and guarantee perfect independence to the party on board. The

vessels are handled by experienced and trustworthy captains and the crews are composed of good steady men, the best boatmen on the Nile. Thanks to the extent and permanence of our organization, we have always at our disposal the pick of native employees. The domestic arrangements are controlled by a special department in Cairo, which is constantly in touch and arranges the forwarding of supplies. The dragoman sees that the wishes of the charterer are promptly carried out and his first duty is to see that a good table is kept on board...For the convenience of travelers the postal authorities have established an office on our premises in Cairo and all mail is forwarded up the river without delay..."¹²

Wealthy antiquarians like Theodore Davis and Charles Edwin Wilbour had always had private dahabiyehs like The Badawi and The Seven Hathors. Rich tourists now hired private steamers and dahabiyehs from Cook's. Charles Dana Gibson hired the Nitocris in the winter of 1897-98 and sailed up and back, publishing his account in *Sketches in Egypt*. J. P. Morgan had Cook's build him a personal steamer, the Khargeh (Figure 3). A separate brochure was printed for the private hire fleet with floor plans, cabin dimensions and rates.

And this brings us back to the Fostat. While she had been "renovated" for use as a floating dig house during the Nubian Salvage Campaign, enough remained of her original floor plan and fittings for those of us who lived on her to see what she had once been like. One could look at the original floor plan published by Cook's in 1930 and see that she had eight staterooms, each fitted with a dressing table and a writing table. There were five baths. Four remained by the 1970's and still had "Cook's" stamped in blue on the porcelain wash basins. The two forward staterooms had been added to

the original sitting room to enlarge it, but the observation saloon, dining saloon, kitchen and pantry remained unchanged. The charge to hire her for a month for 10 passengers was £1710 (about \$8500) in 1930. This included a "qualified dragoman, crew, donkeys, carriages or automobiles for sightseeing, necessary servants of every description, meals with food of the best quality; and...when required,...a piano."¹³ All for about \$30 per person per day. From a group of illustrated letters sent home by a member of a family who chartered the Fostat in 1930, now in the archives of the Brooklyn Museum, we know that the "crew and necessary servants" totaled 28 people. This party had even arranged to be accompanied by their own Egyptologist, Jean Capart, the famous Belgian scholar who was then at the Brooklyn Museum.

But this era of luxurious travel would soon be drawing to a close. After World War II, most of the Nile steamers were gone, taken over for wartime use or sold off. Egypt entered an era of intense nationalism, and most people no longer had the leisure time to take an extended cruise. In 1950 the Memnon, a private hire paddle steamer, set off on Cook's first cruise up the Nile since before the war. A writer on board described her as resembling "an Edwardian country house...transplanted by chance to the Nile. There were pens with clean nibs and engraved paper and sealing-wax on all the writing desks...Carafes of water gleamed from brackets screwed into the walls—and such meals the chef produced! Menus boasting never less than eight courses."¹⁴ The crew, as was customary, were still dressed in dark blue sweaters embroidered in red with "Cook's Nile Service."

Tour boats today continue to steam up and down the Nile but their range has contracted to a trip from Luxor to Aswan and back. One could

not even call them cruise ships in their appointments or style of operation. They are simply floating hotels, and rather cramped and boxy ones at that, from which one makes short excursions, almost exclusively to well preserved Ptolemaic temples. One must now look backward in time; reread the writings of earlier travelers to recapture the style and romance of sailing down the Nile. ♣

- ¹ William Makepeace Thackeray, *Notes on a Journey from Cairo to Grand Cornhill*. Edited by Sarah Searight. Heathfield, E. Sussex, 1991, p. 141.
- ² Francis Steegmuller, ed. and trans., *Flaubert in Egypt*. Chicago, 1979, p. 101.
- ³ Alexander Kinglake, *Eothen: Traces of travel brought home from the East*. Oxford, 1982, p. 216.
- ⁴ Mark Twain, *The Innocents Abroad*. New York, 1980, p. 457.
- ⁵ Twain, p. 466.
- ⁶ Thackeray, p. 140.
- ⁷ Piers Brendon, *Thomas Cook: 150 Years of Popular Tourism*. London, 1991, p. 226.
- ⁸ Douglas Sladen, *Egypt and the English*, 1908, p. 414.
- ⁹ Rudyard Kipling, *Letters of Travel*, 1920, p. 241.
- ¹⁰ Brendon, p. 227.
- ¹¹ 1891 Guide.
- ¹² Thomas Cook & Son, Ltd., *Programme of Arrangements for Visiting Egypt, the Nile, Sudan, Palestine and Syria, Season 1929-30*. London, 1929, p. 19.
- ¹³ Thomas Cook & Son, Ltd. *The Nile Voyage by Private Steamer or Sailing Dahabeah. Season 1930-31*. London, 1930, p. 14, 17.
- ¹⁴ Roderick Cameron, *My Travels History*, 1950. pp. 42-44.



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H O L D T H E D A T E

EXHIBITIONS

DALLAS

SEARCHING FOR ANCIENT EGYPT

134 artifacts from the University of Pennsylvania Museum, most notably the newly restored Chapel Tomb of Kapure. Sept. 28-Feb. 1, 1998, Dallas Museum of Art 214-922-1200. Continues to Denver (Apr.3), Seattle (Oct.15), Omaha (Mar. 27), Birmingham (Oct. 3).

DETROIT

SPLENDORS OF ANCIENT EGYPT

More than 200 works from Roemer-Pelizaeus Museum, Hildesheim Germany, pre-dynastic through Roman period. July 16-Jan. 4, 1998. Detroit Institute of Art 313-833-7900.

PHILADELPHIA

THE EGYPTIAN MUMMY

Egyptian ideas about life after death, also health and disease as revealed by x-ray and autopsy studies of mummified remains. Ongoing. U. Of Penna. Museum of Archaeology and Anthro. 215-898-4000.

WASHINGTON

ANCIENT EGYPTIAN GLASS

Fifteen 18th Dynasty colored glass vessels from Charles Lang Freer Coll. Ongoing. Freer Gallery of Art, Smithsonian Inst. 202-357-4880.

LECTURES

BOSTON

The Friends of Egyptian Art, The Museum of Fine Arts, Boston. 617-369-3329. All lectures at 7:30 p.m.

REBUILDING A PTOLEMAIC GATEWAY FROM COPTOS AT THE MFA

Diana Wolfe Larkin, Mt. Holyoke College, Nov. 21. Trustees Room.

TUTANKHAMEN'S WINE

Leonard Lesko, Brown Univ., Dec. 12, Trustees Room.

THE PYRAMIDS OF MEROE

Janice Yellin, Babson College, Feb. 11, 1998 Trustees Room.

THE HYKSOS CAPITAL IN THE EGYPTIAN DELTA

Manfred Bietak, Austrian Arch. Inst., Mar. 11, 1998, Riley Sem. Room.

THIS OLD OBELISK

Mark Lehner, Univ. of Chicago, May 13, 1998, Trustees Room.

CONFERENCE

TRANSFORMATION OF MIDDLE EASTERN

NATURAL ENVIRONMENTS: LEGACIES AND LEGENDS.

Council on Middle Eastern Studies at Yale. Yale University. Oct. 30-Nov. 1.

1. climate change in the Ancient and modern Middle East

2. Use of satellite imagery in studying Middle Eastern environments.

3. Analysis of proposed unified management plan for Jordan River basin.

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Veronika Gervers Research Fellowship in Costume and Textile History Royal Ontario Museum announces annual fellowship of up to \$9000 CAN to a scholar working on any aspect of textile or costume history. Research must incorporate, or support, ROM collections which cover a broad range of time and geography. For info contact: Chair, Veronika Gervers Memorial Fellowship, Textile and Costume Section-NEACM, Royal Ontario Museum, 100 Queen's Park, Toronto ON M5S2C6, Canada; 416-586-5790; Fax 416-586-5877; E-mail textiles@rom.on.ca; World Wide Web www.rom.on.ca. Deadline for applications is November 15.

PLEASE REMEMBER

If you have any old photographs for the 50th Anniversary slide show, we'd love to see them.